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KUNKEL'S ROYAL EDITION.

SERIES No. 2.

Standard Piano Compositions, with Revisions, Explanatory Text, Ossias, and Careful Fingering by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King, Ernest R. Kroeger, Theodore Kullak, Louis Koehler, Carl Reinecke, Charles and Jacob Kunkel, and others.

Ascher, Jos.
- Fanfare Militaire, op. 40 60
- Cascade of Roses, op. 80 75
- Sans Souci, (Galop de Concert) op. 83 60
- La Perle du Nord (Mazurka) 40

Bach, J. S.
- Deux Gavottes Célèbres (in D minor and G minor) Bülow 40

Badarzewska, Thelka.
- Maiden's Prayer 25

Bendel, Franz.
- Mondscheinfahrt, op. 139, No. 3, of *Am Genfer See.* 75

Blumenthal, J.
- La Source, op. 1 60

Boccherini, L.
- Menuet Célèbre 35

Bohm, C.
- A la Valse (Impromptu) op. 301 35
- Little Darling Gavotte 35

De Colas, M.
- Chant du Berger 40

De Kontski, Antoine.
- Le Réveil Du Lion, op. 115 ..... 1 50
- Gavotte, in A minor, op. 311 35

Delibes, Leo.
- Pizzicato (from Ballet, "Sylvia") 35
- Valse Lente, (from Ballet, "Sylvia") 60

Doehler, T.
- Bleeding Heart (Nocturne) D flat, op. 24 60

Durand, A.
- Chaconne, op. 62. 35

Goldner, Wm.
- Gavotte Mignonne, op. 38 35

Gounod, Charles.
- Marche Funèbre d'une Marionette 35

Gruenfeld, A.
- Persischer Marsch (J. Strauss) 75

Hervey, L. M.
- Feast of Roses 50

Hoffmann, R.
- La Gazelle 50

Hollænder, G.
- Spinnerlied, op. 3 60

Huenten, F.
- La Rose, op. 26 (Ada to Alexis) Variations. 75

Hummel, I. N.
- Rondo Célèbre in C, op. 52 35

Jungmann, A.
- Heimweh, op. 117 (Longing for Home) 35
- Feu Follet, op. 217, No. 3 (Will-o'-the-Wisp) 35

Ketterer, E.
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- Valse des Fleurs, op. 116 60
- Boute-en-Train, op. 121 (Galop) 50
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- Stephanie Gavotte 75
- See-Saw, Valse de Concert 75

Kirchner, T.
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Kuhe, W.
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Lefebure-Wely.
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- Titania, Caprice 50

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Loeschhorn, A.
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Lysberg, Ch. B.
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- La Baladine, op. 51 75

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- Chant du Printemps, op. 120 50

Moelling, Theo.
- Return of Spring 75

Pape, Willie.
- Bonnie Doon, Bonnie Dundee, op. 30 75

Voss, C.
- Carnival of Venice, op. 51, No. 2 50

St. Louis: KUNKEL BROS., Publishers.

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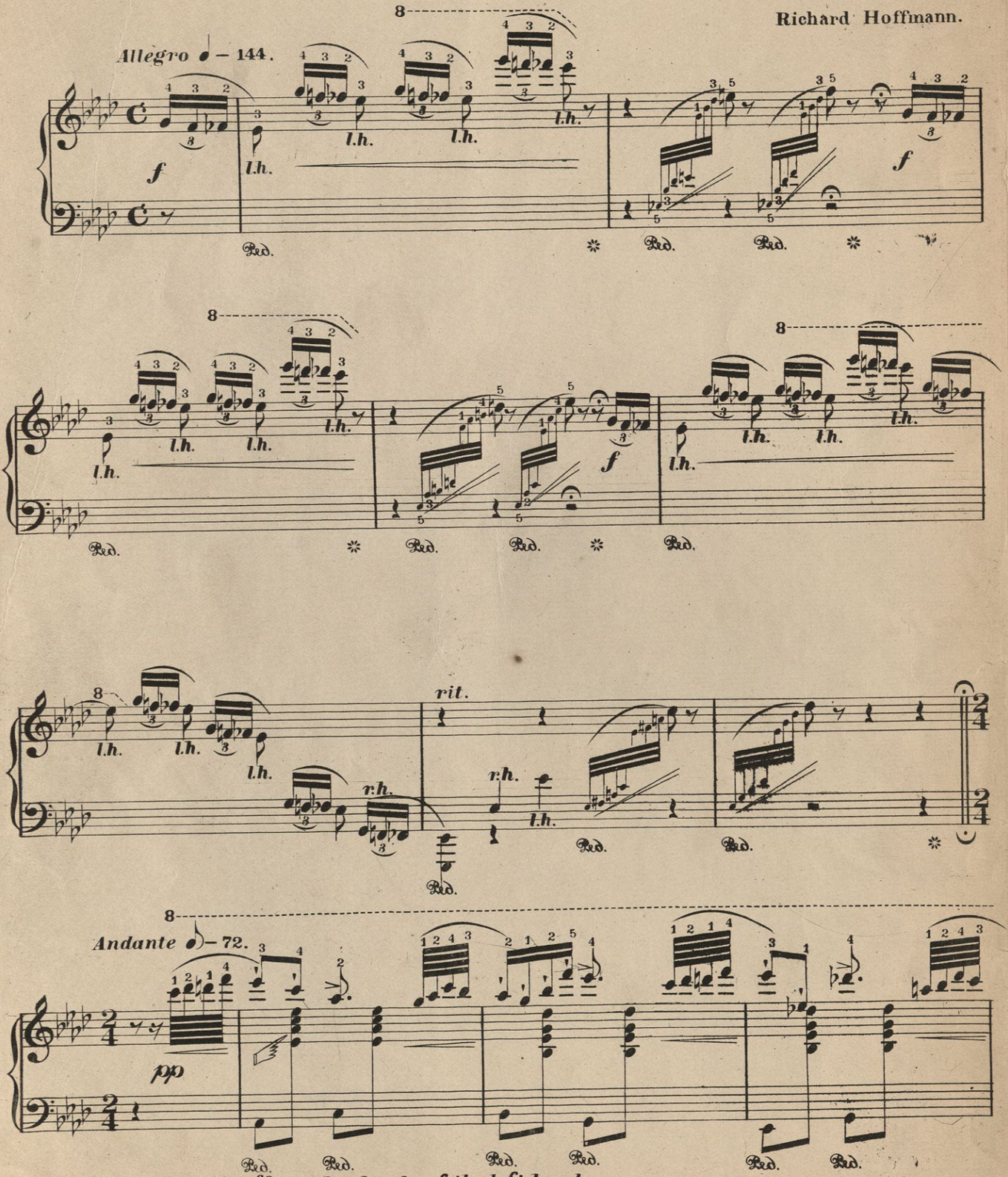
LA GAZELLE.

ANDANTE ELEGANTE.

Richard Hoffmann.



The 8va-- does not affect the chords of the left hand.

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cres.

rapido.

l.h.

l.h.

f

cres.

155.

cres.

Cadenza.

l.h.

ad lib.

fr

f rapido.

cres.

In order not to interrupt the melodic flow between the 64th notes and the first note of the next measure following, the grace notes in the bass should be struck with the first note of the group as marked. Anticipations of this kind frequently occur in the best piano works.

This piece is one of seven that appeared in Kunkel's Musical Review for January 1887.

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6 *Maestoso* ♩ = 100.

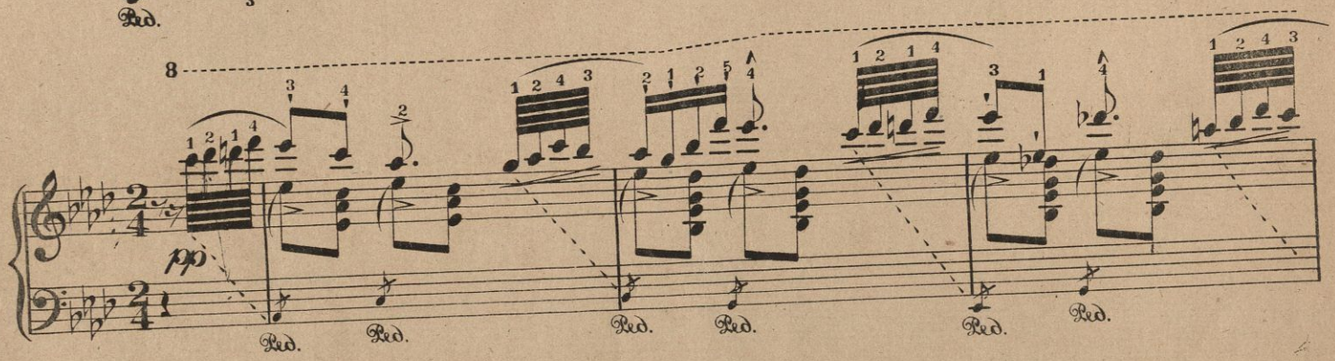
Martellato.

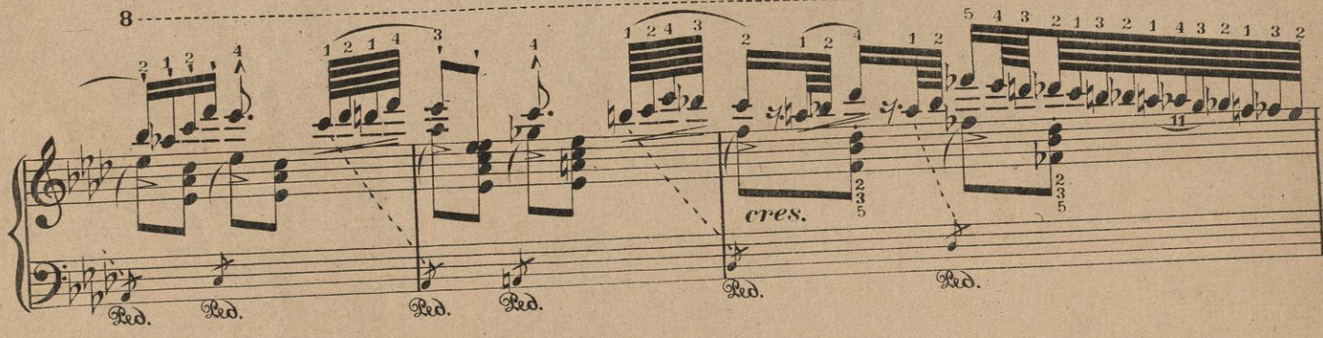
Volante.

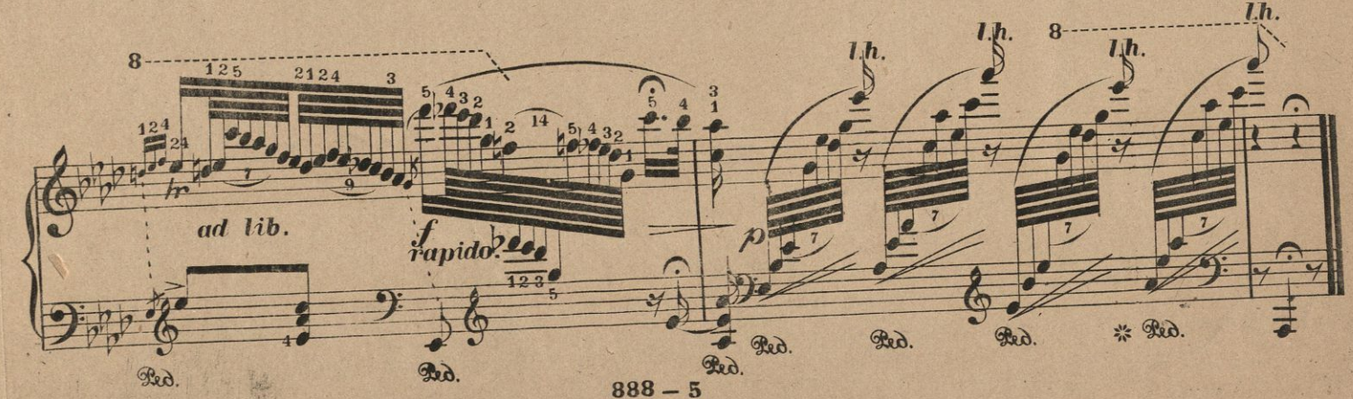
or

8
ff
sf
ppp
10
Red.

Volante.
8
18
Red.


8
pp
Red.


8
cres.
11
Red.


8
ad lib.
f
rapido
l.h.
p
Red.

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What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Buelow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

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E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

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Gentlemen:—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

THE EPSTEIN BROTHERS.

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Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

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LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

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Yours truly,

LOUIS C. ELSON.

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JULIE RIVE-KING.

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I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

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CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

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From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

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From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

Gentlemen:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

Dear Sirs:—Allow me to acknowledge the receipt of your edition of Czerny's Velocite Studies, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this k... I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

Farmington, Conn.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

Fort Scott, Kan., March 27th, 1888.

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D. DE FOREST BRYANT.

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CLARENCE EDDY.

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CLARENCE EDDY.

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